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"DOCTOR WHO"

'REVELATION OF THE DALEKS' (W/T)

· by

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EPISODE ONE

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TELECINE 1:

a) Deep Space. (Model Shot)

The planet Necros hangs
in space.

In spite of the
activities that take
place on its surface,
its appearance is
bright and cheerful.

b) Ext. Rough Ground.
Day.

The area is bleak
and deserted.

Somewhere in SHOT we
see what appears to
be a large pool of
smelly, stagnant water.

The Tardis materialises
near the pool.

The door opens and PERI,
dressed in a white jump
suit emerges.

She is munching a bread
roll.

Slowly she ambles over to
the pool of water,
reacts to its smell,
looks at her bread roll,
decides she's no longer
hungry and throws it into
the pool.

THE DOCTOR: (O.O.V.) What are
you doing?

PERI turns, and from her
POV we see THE DOCTOR
standing in the door of
the Tardis.

He is wearing a white,
full length cloak,
over his familiar costume.

PERI: Feeding the fish. (cont...)

Suddenly the water
boils and the roll
disappears, snatched
under the surface
by unseen jaws.

PERI: (cont) I was only joking.

The water again
becomes calm.

PERI: How can anything live in
that stuff. It's stagnant.

She moves towards THE
DOCTOR.

THE DOCTOR: It's probably thinking
the same thing about you. Air
isn't the only medium in which life
can exist, you know.

PERI: What was it?

THE DOCTOR: I haven't the faintest
idea.

He moves towards the
pond.

THE DOCTOR: Would you like me to
find out?

PERI: No! (cont...)

Disturbed, she looks
around.

PERI: (cont) What else is here?

THE DOCTOR: The odd voltrox. The occasional speelsnape.

PERI: Do they bite?

THE DOCTOR: Only each other.

With a flourish he entwines his cape about himself.

THE DOCTOR: Come on.

He moves off.

With a glance back at the pool, PERI follows.

PERI: This isn't fair, Doctor. You said we were here so you could pay your last respects to your friend.

THE DOCTOR: So we are. (HE BREATHES DEEPLY) Ah, the air is so bracing.

PERI: You also said this was a civilised planet.

THE DOCTOR: Not quite. I said its technology was about five hundred years ahead of Earth's.

PERI: All right. So where is it?

THE DOCTOR: What?

PERI: All this technology?

THE DOCTOR: Nearby.

PERI grabs THE
DOCTOR'S ARM and
they come to a halt.

PERI: You said this would be a nice, peaceful visit. You said there wouldn't be any mad axemen or creatures of the night to disturb my tranquility.

THE DOCTOR: Did I say that?

PERI: You did. You also said there would be friendly faces. People we could dine out with, rather than the sort we've met recently, who wanted to dine on us.

THE DOCTOR: It seems I said a great deal.

PERI: Well I hope this time you're right. I've had enough. I'm tired Doctor. I need a rest, a holiday.

THE DOCTOR: And so you shall. I also feel you need the company of people of your own age. Being stuck in the Tardis with an old foggy like me must be very depressing.

PERI: I'd settle for just the rest.

THE DOCTOR: (ENIGMATICALLY) There's plenty of that here. It's what the planet specialises in.

PERI gives THE DOCTOR an uneasy glance.

HIGH LONG SHOT of PERI and the DOCTOR standing in the wilderness.

D.J.: (V.O.) Hey, you guys, viddy this.

CRASH ZOOM into a CLOSE-UP of PERI still looking distraught.

1. INT. D.J'S STUDIO.

(THE IMAGE OF
PERI FILLS A
MONITOR.

PULL BACK AND
WE SEE D.J.
WATCHING IT)

D.J.: A maiden in distress. I
wonder what she's doing out
there?

(INTIMATELY INTO
THE MICROPHONE
IN FRONT OF HIM)

Now you guys appreciative of the
humanoid form. I'm sure this is
a treat you can all enjoy ... But
be careful. I want no complaints
about overloaded ventilators.

(CLOSE UP OF
MONITOR.

WE SEE THE DOCTOR
AND PERI IN
LONG SHOT)

(V.O.) Our maintenance crews have
enough to do just keeping you
guys from petrifying.

2. INT. DAVROS' LAB.

(CLOSE-UP MONITOR.

ON IT WE SEE
SAME IMAGE AS
D.J.

PULL BACK AND WE
SEE TASAMBEKER
WATCHING THE
SCREEN)

D.J.: (VOICE OVER SPEAKER)
Especially casket nine seven
three. Remember you have a faulty
adrenalin modulator. And you
know what that means!

DAVROS: (O.O.V.) Shut the
fool off! (cont...)

(TASAMBEKER OBEYS.

SHE THEN HITS
ANOTHER BUTTON AND
A PORTRAIT OF THE
DOCTOR FLASHES UP ON
A LARGE SCREEN.

(Note: We do not see
Davros until later in
the episode.
Neither at this stage,
do we recognise his voice,
as the words we hear
sound as though they are
emminating from a throat
clogged with water).

DAVROS: (O.O.V.) (cont) Is it him?

TASAMBEKER: It is, Great Healer.

DAVROS: (O.O.V.) Excellent. My lure has worked.

TASAMBEKER: (MATTER OF FACT)
Shall I have him apprehended?

DAVROS: No. His own curiosity will deliver him into my hands.

3. INT. NEW CATACOMB.

(THE FEEL IS HIGH-
TEC.

THE WALLS ARE
WHITE AND SMOOTH.

THE HEAVY ROUND
DOORS THAT SEAL
THE CELLS OF THE
"RESTING ONES"
ARE CHROME AND
SHINY.

THE CONTROL BOXES
THAT MONITOR AND
VENTILATES THE
BODIES WITHIN FLASH
AND WINK AT THE
SIDE OF EACH DOOR.

THE OVERALL LIGHTING
IS VERY RESPECTFUL.

GREGORY AND
NATASHA ENTER THE
CATACOMB, SEE AN
ARMED ATTENDANT
AT THE FAR END OF
THE CORRIDOR AND
QUICKLY WITHDRAW
INTO A SIDE PASSAGE.

THE GUARD PROTECTS
A MASSIVE SLIDING
DOOR THAT SEPARATES
THE "NEW" FROM THE
"OLD" CATACOMBS.

GREGORY IS FIFTY,
NATASHA, A SLIM
ATHLETIC PLAIN
WOMAN, IS IN HER
EARLY TWENTIES.

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BOTH WEAR WHITE
BOILER SUITS)

NATASHA: (WHISPERS) I must deal
with him.

(SHE TAKES OUT
HER GUN.

GREGORY OUT OF
BREATH, AND
VERY SCARED)

GREGORY: You're such an impetuous
child.

NATASHA: (SHARPLY) We've come too
far to turn back.

GREGORY: I don't think I've ever
gone that far in my life.

(HE TAKES A SWIG
FROM A CONTAINER
HE UNCLIPS FROM
HIS BELT)

NATASHA: This is not the time to
get drunk.

GREGORY: I only wish I could. Fear
seems to inhibit the effects of
this particular stimulant.

(HE SWIGS AGAIN)

NATASHA: Will you stop that!

GREGORY: I can't. It's all right
for you. You have the courage of
youth. (cont...)

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GREGORY: (cont) The determination of one committed to their cause.

(NATASHA THRUSTS HER GUN INTO HIS FACE)

On the other hand, your argument may not be subtle, but to a pragmatist such as myself, it is one I can easily understand.

NATASHA: Look, Gregory, I don't want to hurt you, but we must get that body. Not only because it's my father, but for the others relying on us.

GREGORY: Understood, dear thing. You have my fullest support.

(NATASHA LOWERS HER GUN)

NATASHA: Then also understand that that guard stands between us and our objective.

GREGORY: But must you kill him? It won't help your cause.

NATASHA: Whether he lives or dies depends upon him.

GREGORY: Set your weapon on stun. For me ... please.

(NATASHA FLICKS A SWITCH ON THE GUN)

Thank you.

NATASHA: Now you will do something for me.

(GREGORY LOOKS
MOURNFUL.

HE KNOWS WHAT
SHE IS ABOUT TO
ASK)

Do not drink anymore while you're here.

(GREGORY NODS)

You've a time mind. You're destroying it with that muck.

GREGORY: I fear it may be too late.

(HE HOLDS OUT A
HAND WHICH
BADLY SHAKES)

I am uncertain whether my hand shakes from fear or delirium tremors.

NATASHA: If it's the latter, you've turned yourself into a cliché, a drunken doctor.

GREGORY: (NODS) I fear you may be right.

(NATASHA SCOWLS)

NATASHA: Are you ready?

(GREGORY NODS.

NATASHA ENTERS
THE CATABOMB,
LEVELS HER
GUN AND FIRES AT
THE GUARD, WHO
INSTANTLY COLLAPSES.

FOLLOWED BY GREGORY,
SHE RUNS FORWARD
CHECKS THAT THE
GUARD, THEN STARTS
TO FIDDLE WITH
THE OPENING
MECHANISAM OF
THE SHIELD)

4. INT. DAVROS' LABORATORY.

(TASAMBEKER BEFORE A
MONITOR. ON IT
WE CAN SEE GRIGORY AND
NATASHA AT WORK)

TASAMBEKER: (QUIETLY) Bodysnatchers.

DAVROS: (O.O.V.) Destroy them.
Nothing must be allowed to interfere
with my overall plan.

(TASAMBEKER TURNS
TO ANOTHER MONITOR.

ON IT WE SEE TAKIS
AND TWO ATTENDENTS
ARRANGING FLOWERS
IN THE RECEPTION
AREA.

SHE OPERATES A
SWITCH)

TASAMBEKER: Hear me, Takis. We have
intruders ...

(TAKIS CONTINUES
TO ARRANGE HIS
FLOWERS)

Takis! (TURNS TO DAVROS) I should go
down. The fool has his communicator
switched off.

DAVROS: (O.O.V.) Before you destroy
them, I want to know why they are here.

(TASAMBEKER NODS,
THEN EXITS)

5. INT. D.J.'S STUDIO.

(ON A MONITOR
BEFORE HIM WE
SEE NATASHA AND
GRIGORY AT WORK
ON THE DOOR)

D.J.: I don't know about you guys,
but I'm finding things a little too
exciting.

(OPENS A FOLDER
IN FRONT OF HIM)

I think it's time we minimised the
excitement a little with a few
dedications. You know, I get as much a
kick out of reading them as I know
you do hearing them. I realise how
hard it must be resting in suspended
animation until medical science can
return you to your loved ones. But
meanwhile, here are a few messages
to keep you in touch.

6. INT. NEW CATACOMB.

(NATASHA CONTINUES
TO FIDDLE WITH THE
CONTROL)

GRIGORY: I think you should hurry,
old thing.

NATASHA: (SNAPS) What do you think
I'm doing? It takes time to pick an
electronic lock.

GRIGORY: Time is one thing I fear we
may have little of.

(HE POINTS.

THEIR POV WE SEE
A SECURITY CAMERA.

NATASHA TURNS BACK
TO THE LOCK AND BLASTS
IT WITH SEVERAL BURSTS
OF RAPID FIRE FROM HER
GUN.

THE SHIELD SLIDES
OPEN AND REVEALS THE
OLD CATACOMB BEYOND)

(SHAKES HIS HEAD) Well, if they
didn't know we were here, they
certainly do now.

(NATASHA ENTERS
THE OLD CATACOMBS)

NATASHA: Come on.

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(NATASHA RUNS
OFF INTO THE
GLOOM.

RELUCTANTLY
GRIGORY FOLLOWS)

7. INT. RECEPTION AREA.

(AS WITH THE NEW
CATACOMB, THIS
ROOM IS WHITE AND
EMBELLISHED WITH
CHROME FITTINGS.

THE ONLY THING THAT
DISTURBS ITS SMOOTH
LINES IS A LARGE SCREEN
MOUNTED ON ONE WALL.

BENEATH IT IS A
CONSOLE.

SCATTERED AROUND
THE ROOM ARE EASY
CHAIRS AND COFFEE
TABLES.

THE LIGHTING IS
EVEN MORE RESTFUL
AND RESPECTFUL THAN
IN THE NEW CATACOMBS.

TAKIS, A BEAR OF
A MAN ARRANGES FLOWERS.

NEARBY ARE TWO MALE
ASSISTANTS ENGAGED
IN SIMILAR WORK.

THE PEACEFUL ATMOSPHERE
IS BROKEN BY TASAMBEKER,
WHO ENTERS LIKE A
SERGEANT-MAJOR WHO
HAS JUST DISCOVERED
A SLOPPY CIVILIAN
ON A PARADE GROUND.

(Note: The colour
associated with death
on Necros is white.
This isn't only reflected
in the rooms we see,
but also in the simple
tunics all the attendants
wear))

TASAMBEKER: Takis! You've forgotten to switch on your communicator. Again!

(HE CONTINUES TO
ARRANGE THE FLOWERS)

Are you listening to me?

(HE TURNS TO
FACE HER)

It seems you prefer to play with flowers than do your duty.

TAKIS: (MUTTERS) I like flowers.

TASAMBEKER: You're supposed to be head of security.

TAKIS: I can still like flowers.

TASAMBEKER: Not when it compromises your duty. You're a disgrace!

TAKIS: Because I like flowers, or because I won't respond to your bullying. For that's what you are, Tasambeker, a pathetic bully.

TASAMBEKER: (FURIOUS) You're attitude doesn't go unnoticed. The Great Healer sees everything.

(TAKIS GLANCES
UP AT THE
SECURITY CAMERA)

TAKIS: Then he'll also see the way you abuse his name to bolster your own authority.

TASAMBEKER: (QUIETLY) That's right, Takis, keep it up. The way you're going you'll talk yourself in front of a firing squad.

(TASAMBEKER CROSSES
TO THE CONSOLE
AND TAPS OUT A
CODE.

THE LARGE SCREEN
IS FILLED WITH THE
IMAGE OF GRIGORY
AND NATASHA ON THE
MOVE ALONG AN OLD
CATACOMB)

TAKIS: (MUTTERS) At least I know you don't have the nerve to be one of its members.

TASAMBEKER: That's right, Takis, mutter away.

(TAKIS LOOKS
AT THE SCREEN)

TAKIS: Who are they?

TASAMBEKER: Body snatchers! If it isn't too much trouble, would you mind arresting them?

8. INT. D.J'S STUDIO.

(IN FRONT OF D.J.
IS A LARGE BANK OF
MONITORS.

EACH MONITOR SHOWS
A DIFFERENT SCENE:
THE NEW AND OLD
CATACOMBS, RECEPTION
AREA ETC. (BUT NOT
DAVROS' LAB)

WE CAN ALSO SEE
THE GARDEN OF
REMEMBRANCE, THE ROUGH
GROUND, WITH A HIGH
SHOT OF THE DOCTOR
AND PERI ON THE MOVE,
SEVERAL STAR FIELDS
ETC.

THROUGH THESE MONITORS
D.J. IS NOT ONLY
VISUALLY IN TOUCH
WITH HIS IMMEDIATE
SURROUNDING, BUT CAN
ALSO CALL UP SHOTS OF
THE PLANETS OF THE
"RESTING ONES."

ALTHOUGH D.J. IS DRESSED
IN THE FORMAL WHITE
HE HAS ATTEMPTED TO
MODIFY HIS UNIFORM
WITH A DASH OF HIS
OWN PERSONALITY.

HE ALSO WEARS A
COLOURFUL HEADBAND
AND DARK GLASSES.

D.J. HAS TWO VOICES.
THE FIRST IS A MID-
ATLANTIC, HYPED UP
VERSION WHICH IS
HIS "PROFESSIONAL"
D.J'S VOICE.

THE SECOND, IS HIS
OWN, A MUCH FLATTER
ENGLISH ACCENT.

D.J. INTIMATELY
INTO THE MICROPHONE)

D.J.: Hey there, casket eight one six - or should I say, hi Victross. this is D.J. with a very special message for you. Today you are one hundred and sixty-three Tralphon years old. Congratulations. (CONSULTS HIS SCRIPT) Your dear wife Venella, who is still very much alive, sends you her sincerest and fondest love. she misses you very much and wants you to know that you are constantly in her thoughts. She would also like to reassure you on this very special day, that her every working hour is spent administering the research fund set up to find the cure for Becks Syndrome, that dreadful, that dreadful disease that took you from her side. Although many medical advances have been made on Tralphon, she says the cure you both seek so much, unfortunately, still remains elusive.

(HE PLACES HIS HAND
OVER THE MICROPHONE
AND SNIGGERS.

HE THEN RECOMPOSES
HIMSELF AND CONTINUES
TO PURR)

You see Victross, she still loves you. and to celebrate that deepest and purest of emotions your dearest wife has requested I play a little music for you, the significance, she says, you will fully understand. From her heart to your heart, Victross.
(cont ...)

(HE PRESSES A
SWITCH AND SOME
VERY STRANGE
ELECTRONIC MUSIC
IS HEARD.

D.J. TAKES THE
VOLUME OF THE
MUSIC DOWN AND IN
HIS "OWN" VOICE
SAYS)

D.J.: (cont) Poor old Victross. You
haven't half got a wife and a half
there. They found a cure for Beck's
Syndrome forty years ago. I wonder
what's she's really doing with the
money?

(HIS EYES IS THEN
CAUGHT BY THE
MONITOR SHOWING
PERI AND THE DOCTOR.

D.J. PRESSES ANOTHER
SWITCH AND IN HIS
"PROFESSIONAL" VOICE
SAYS)

Hey, you guys. The maiden in distress
is coming this way. I wonder which
of you lucky people she's coming to
visit.

(ASIDE IN HIS
OWN VOICE)

Well, don't all answer at once.

(C.U. MONITOR.
WE SEE THE DOCTOR
REACHING THE TOP
OF A SMALL HILL)

TELECINE 2:

Ext. Rough Ground. Day.

As MONITOR SHOT in
previous scene.

THE DOCTOR: There you are.

THEIR POV (model shot)

A series of
futeristic structures
constitute the admin
buildings, laoratories
and preparations rooms
of "Tranquil Repose"
tne largest cryogenic
mausoleum in the
Seven Galaxies.

Beyond the buildings
we can see the "Garden of
Remembrance".

THE DOCTOR: (V.O.) Tranquil Repose.

Obviously this should
reflect the location
used later in this
episode.

Not only should it
have a feeling of
peace and tranquility,
but also give the
impression it goes on
for miles.

The cryogenic chambers
that contain the "Resting
Ones" are underground.

RESUME ON PERI.

PERI: It's not a very alien name.
In fact it's rather ... yuk. It's the
sort of name we'd use in the States.

THE DOCTOR: Your planet doesn't have a monopoly on bad taste.

PERI: I'm sorry. It's just the way you've talked about your friend, I didn't think he'd be buried in a place called Tranquil Repose.

THE DOCTOR: Why must you be so rude about everything? Stengos can't help where he was buried.

PERI: You talk as though he were dead.

THE DOCTOR: Well, if he wasn't, I wouldn't be wearing a cloak of mourning, would I.

PERI: But you said no-one was really dead here. That they were resting. In a sort of suspended animation.

THE DOCTOR: Not Stengos. He hated the thought of his life being artificially extended. Hanging around in the vain hope someone might discover a cure for the organic breakdown of his body. that's not him at all.

PERI: Then why should he want to be buried here? (SUDDEN THOUGHT) Wait a minute. I knew you were up to something.

THE DOCTOR looks questioningly at peri.

PERI: I knew there was a reason we'd materialised in the middle of nowhere and not directly in that half-way house of a morgue.

THE DOCTOR: Your use of language grows worse.

PERI: Don't try to change the subject. You're suspicious that Stengos has been buried here, aren't you?

THE DOCTOR: Well, a little.

PERI: Then why didn't you tell me the truth instead of handing me all those lies about this being a peaceful planet?

• THE DOCTOR: As far as I know the planet is. I'm simply being cautious. would you rather I burdened you with what may turn out to be nothing more than a piece of paranoid whimsy on my part? After all, I haven't seen Stengos for a very long time. For all I know his attitude towards death may have changed.

PERI: You don't really think that.

THE DOCTOR: Well, no.

PERI: At times I'm really dumb. I should have guessed the moment that telecast annouced his death on Veedle Minor that something was wrong.

There is an awkward silence.

THE DOCTOR: Would you rather go back to the Tardis and wait?

PERI: I'd rather you had told me the truth. I sometimes find your patronising manner unbearable. when are you going to stop treating me like a child?

THE DOCTOR: I just don't like to worry you.

PERI: Don't you understand? I worry even more when you don't tell me what's going on.

THE DOCTOR: I'm sorry.

PERI: Oh, stop looking like a hurt little boy ... come on, let's find out why your friend was brought here.

They move off, the
CAMERA remaining
where it is.

THE DOCTOR: I did mean to tell you.

PERI: Sure.

THE DOCTOR: And in future I'll tell you precisely what I have in mind.

PERI: I'll believe that when it happens.

THE DOCTOR: I promise.

Their voices fade.
as they do a grotesquely
mutilated HAND move INTO
SHOT. Accompanying it is
the tortured breathing of
its ownder.

CUT TO HIGH CLOSE-UP SHOT
of PERI and THE DOCTOR
on the move.

9. INT. D.J.'S STUDIO.

(ON A MONITOR. WE
SEE THE SAME HIGH
SHOT OF THE
PREVIOUS SCENE)

D.J.: (V.O.) Hey, you guys. Our
maiden in distress is on the move
again. Will she ever make it must
be the question throbbing through your
augmented back-up circuits.

(PAN ACROSS TO ANOTHER
MONITOR AND WE SEE
TAKIS AND THREE
ATTENDENTS ON THE
MOVE ALONG AN OLD
CATACOMB)

Then viddy this. A similar question
must be arcing in the grey matter of
our fearless head of security. Will
he make it in time ...

(PAN UP TO ANOTHER
MONITOR AND WE SEE
GRIGORY AND NATASHA
WORKING ON THE
ELECTRONIC DOOR
OPENING MECHANISM
OF A CRYOGENIC
CHAMBER)

Or are one of you guys in for a
sudden defrosting?

10. INT. OLD CATACOMB.

(GRIGORY HAS LOCKED
A DECODER INTO THE
LOCK OF THE CIRCULAR
DOOR. HE IS READING
A DISPLAY PANEL ON
THE DECODER.

WE CAN NOW SEE THE
NAME OF THE "RESTING"
OCCUPANT EMBLAZONED
ON THE DOOR. IT READS:
"PROFESSOR A.V. STENGOS")

NATASHA: How much longer?

GRIGORY: You can't rush this sort
of thing.

NATASHA: We have to take the
chance.

GRIGORY: Then, my dear girl, we've
risked our lives for nothing. If
we open that door too soon, the
molecular structure of the body will
breakdown. Poor old Stengos will
turn into a pool of high protein
water. Even if I were confident I
could reconstitute him, one problem
still remains: we do not have a
suitable vessel into which he could
be ladled.

NATASHA: Just get the door open,
will you.

GRIGORY: Do you never listen? I'm
a doctor, not a magician. You'll
kill him! He is your father. Or
don't you care?

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NATASHA: More than you'll ever
know. Now get the door open!

(RELUCTANTLY, GRIGORY
STARTS TO TAP OUT THE
DOOR OPENING CODE)

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11. INT. ANOTHER OLD CATACOMB.

(TAKIS, LILT AND TWO
ATTENDANTS ENTER
AND PAUSE AT THE
SECURITY CAMERA.

TAKIS OPERATES A
SWITCH AND SPEAKS
DIRECTLY INTO THE
CAMERA)

TAKIS: This is Takis. I need
further directions as to the
intruders.

12. INT. DAVROS' LAB.

TASAMBEKER: They're on level ten.
Proceed with care. They're both
armed.

DAVROS: (O.O.V.) The intruders
must not be harmed. They must be
interrogated.

TASAMBEKER: Did you hear that?

(WE SEE TAKIS ON THE
MONITOR. HE NODS)

TAKIS: I'll do my best.

TASAMBEKER: Your best must be to
fulfill the Great Healer's
orders!

(TAKIS SCOWLS AND
TURNS AWAY FROM
THE CAMERA AND
MOVES OFF,
FOLLOWED BY HIS
ATTENDANTS.

TASAMBEKER TURNS
TO THE UNSEEN
DAVROS)

I don't trust him.

DAVROS: (O.O.V.) Then dispatch
two of my special guards.

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(TASAMBEKER SMILES
AND GIVES A LITTLE
BOW)

TASAMBEKER: At once.

13. INT. OLD CATACOMB.

(THE DOOR OF STENGOS'
CELL IS NOW OPEN.
CLOUDS OF CONDENSED
CARBON DIOXIDE
BILLOW FROM THE
OPENING.

GRIGORY AND NATASHA
GROPE AROUND IN THE
FOG FOR STENGOS'S
BODY.

THEY FIND WHAT THEY
ARE LOOKING FOR AND
PULL OUT A SLIDING
TRAY WITH AN
ALUMINIUM FOIL
WRAPPED BODY ON IT)

NATASHA: Why did they bury him
in the old catacombs?

(GRIGORY IS EXAMINING
THE VARIOUS TUBES
AND WIRES ATTACHED
TO THE BODY)

GRIGORY: Does it matter?

NATASHA: This place is for the
elite.

GRIGORY: So someone thought
highly of your father.

(GRIGORY FIDDLES WITH
ONE OF THE TUBES. AS
HE DOES, HE ACCIDENTLY
KNOCKS THE BODY, WHICH
WOBBLES.

GREGORY AND NATASHA
EXCHANGE A NERVOUS
GLANCE.

GRIGORY PRODES THE
BODY AGAIN. THIS
TIME IT NEARLY
SLIDES FROM ITS
REST.

QUICKLY GRIGORY
REMOVES THE FOIL
FROM AROUND THE
FACE AND WE SEE
THAT IT IS A
DUMMY)

NATASHA: What's going on? Where
is he?

(SHE PEERS INTO
THE CELL)

GRIGORY: Not here. That's all
you need to know for the moment.
For now is the time to flee.

TAKIS: (OOV) Hold it!

(GRIGORY AND NATASHA
TURN FROM THEIR POV
WE SEE TAKIS AND
HIS ATTENDANTS AT
THE FAR END OF THE
CATACOMB)

Throw down the guns.

(NATASHA AND GRIGORY
OBEY)

Now raise your hands. (cont...)

(BEHIND HER BACK, WE
SEE THAT NATASHA
HAS A STUN GRENADE
CLIPPED TO HER BELT.

CAUTIOUSLY NATASHA
REACHES FOR IT,
UNCLIPS IT AND THEN
CONTINUES AS THOUGH
SHE IS ABOUT TO
RAISE HER HANDS.

INSTEAD SHE HURLS
THE GRENADE ALONG
THE CORRIDOR)

TAKIS: (cont) Grenade!

(AS HE SHOUTS BOTH
HE AND LILT HURL
THEMSELVES TO THE
FLOOR AND COVER
THEIR HEADS.

THE OTHER TWO
ATTENDANTS AREN'T
FAST ENOUGH AND
CATCH THE FULL
FORCE OF THE
EXPLOSION.

DURING THE CONFUSION
WE SEE NATASHA
SNATCH UP HER LASER
RIFLE AND DRAG A
PANIC STRICKEN
GRIGORY AWAY)

14. INT. D.J.'S STUDIO.

D.J.: Hey, this is getting
really exciting.

15. INT. ANOTHER OLD CATACOMB.

(GRIGORY AND NATASHA
RUN ALONG THE
CORRIDOR THEN
PAUSE)

GRIGORY: (BREATHLESS) This is no
life style for someone of my age.

(HE UNCAPS HIS BOTTLE
AND TAKES A SWIG)

NATASHA: That won't do you any
good.

GRIGORY: Neither did that grenade
you threw. Up until then, impetuous
fool, we were guilty of nothing
more than stunning a guard and a
little trespass. Now it's murder.

(NATASHA EXAMINES
HER GUN FOR DAMAGE)

NATASHA: Just as they killed my
father and destroyed his body.

GRIGORY: I have a theory about
that.

NATASHA: What?

GRIGORY: I'll tell you at a more
convenient moment.

NATASHA: Come on then, let's go.

GRIGORY: Where? (POINTS AHEAD)
There's no future down there.
That way only takes us deeper
underground.

NATASHA: You should have studied
the plan of the catacombs a little
closer.

GRIGORY: I studied it very well.
I stayed up all night. The lack
of alternative exits depressed
me no end.

NATASHA: If you had studied
with a clearer mind, you would
have noticed there is a service
lift to each level.

GRIGORY: Is there? Oh, but
it's bound to be guarded.

NATASHA: Then we deal with them.
This isn't a fortress. The
security here is lax.

GRIGORY: I would have agreed
with you up until a minute ago.
(SWIGS FROM HIS BOTTLE) Guns
and my hypertension do not mix
well.

NATASHA: You shouldn't fear
death.

GREGORY: Shouldn't fear - Do
you have any other cliches to
brighten my day?

NATASHA: Death from a laser
rifle is painless.

GRIGORY: Instant death doesn't bother me at all. It's the long, lingering, agonising kind that dissipates my courage. You forget I'm a doctor. When they slice me open, I'll know the name and function of each organ that plops out.

NATASHA: Then at least you won't die in ignorance.

(NATASHA MOVES OFF.
RELUCTANTLY GREGORY
FOLLOWS)

TELECINE 3:

a) Ext. Rough Ground.
Top of Bank. Day.

PERI and THE DOCTOR
amble along.

PERI stops and
examines a small
bush. As she
does, we see the
duo from the
MUTANT'S POV.

PERI: This seems to be the only
plant that grows in this wilderness.

THE DOCTOR: (LATIN NAME TO BE
SUPPLIED) It's common name is
the weed plant.

PERI: It looks sort of familiar.

THE DOCTOR: It's very similar
to the soya bean plant on Earth.
It's excellent food value.
Never understood why it hasn't
been cultivated.

PERI: Is it safe to touch?

THE DOCTOR: Usually.

PERI snaps off a
small twig and
thrusts it into
a pocket.

THE DOCTOR: For your collection?

PERI: I've got to wow them at college with something. Because certainly my grades won't.

There is the
sound of a
stone falling.

PERI: What was that?

THE DOCTOR: A small rodent.

PERI: With sharp teeth and rabid saliva.

THE DOCTOR: Not on Necros.
Well, at least, not rabies.

There is a loud
roar and the
MUTANT breaks
cover, half
lumbering, half
staggering
towards THE
DOCTOR.

With one hand
THE DOCTOR
releases the clasp
on his cloak,
allowing the
garment to fall
to the ground.

With his other
hand he pushes
PERI to one
side.

The MUTANT
continues to
advance.

PERI: If that's a small rodent,
I'd hate to meet a large one.

THE DOCTOR
removes his
watch and chain
from his waistcoat
pocket, holds it
up and allows it
to gently swing.

PERI: What are you trying to do -
bribe it?

THE DOCTOR: Be quiet. (TO THE
MUTANT) Come, my friend. Be at
peace with the world. Concentrate
on the shiney watch.

The MUTANT pauses
about six feet
from THE DOCTOR,
apparently
pacified by the
swinging disc -
but his expression
is more one of
confusion than
that of subjection.

THE DOCTOR: There we are. Now
what's your problem?

The MUTANT roars
and dives at THE
DOCTOR.

PERI screams.

b) Ext. Rough
Ground. Bottom
Of Bank. Day.

Like embracing
lovers, THE DOCTOR
and MUTANT roll,
bounce, slither
down the banking,
as though acting
out some orgiastic
ritual.

PERI scrambles,
half tumbles down
the slope after
them.

At the bottom of the
bank, the MUTANT
soon takes the
dominant position
on top of THE
DOCTOR, his thick,
stubby, mutilated
thumbs pressing
down on the TIME
LORD'S THROAT.

THE DOCTOR fights
and struggles the
best he can, but
the MUTANT is too
strong for him.

Saliva gushes from
the MUTANT'S MOUTH
and soon the
DOCTOR'S FACE is
drenched.

PERI reaches the
bottom of the
bank, picks up a
large stone,
staggers to the
fighting duo and
brings the stone
down on the
MUTANT'S HEAD.

The first blow has
little effect. She
starts to panic and
PERI strikes him
again, then again.
Still the MUTANT
remains immune.

PERI suddenly loses
control, desperate
to save THE DOCTOR.

PERI lashes out
harder and more
viciously.

The MUTANT roars
and brushes her
away.

PERI sees the
MUTANT is
weakening and
rushes in,
desperate to
dislodge him.

Suddenly the
MUTANT gives
in, roars and
clutching his
bleeding head,
rolls off THE
DOCTOR, growling
and moaning.

PERI continues
to hit the
MUTANT, her anger
and fear having
fused into an act
of blind rage.

Momentarily, the
choking, gasping
DOCTOR remains
on his back
struggling to
ventilate his
lungs.

Slowly he becomes
aware of what PERI
is doing and
struggles to sit up.

THE DOCTOR: (SCREAMS) Peri!

She pauses in mid-
blow and turns her
terrified face
towards THE DOCTOR.

THE DOCTOR: You've won. Put
the stone down.

PERI stares at
THE DOCTOR for
moment, then
disguards it.

As she does, she
glances down at
the MUTANT. His
head is covered
in blood.

The sight seems
to snap her out
of her momentary
catatonic trance
and she starts to
sob.

Quickly, she gets
to her feet and
moves away from the
MUTANT, her sobs
growing louder and
more painful to
the ear.

THE DOCTOR scrambles
to his feet and
crosses to her.

He then places his
arm around her in
an attempt to
comfort.

For a moment,
PERI seems to
accept it, but
then pulls away.

She is now beside
herself with
frustration and
anger.

PERI: Keep away from me! Don't
touch me. (SCREAMS) I thought
that thing had killed you!

Her involuntary
sobbing prevents
her from continuing.

THE DOCTOR: It's all right.

PERI: It isn't ... Why did you bring me here ...? You said it was a safe planet ... (LOSING CONTROL AGAIN) You lied to me! You lied! You lied! You've made me a murderer.

PERI rushes at
THE DOCTOR, Her
fists flying.

THE DOCTOR is
able to dodge
most of the
blows, but
PERI's rage
grows fiercer.

THE DOCTOR: Stop it, Peri!

But she is
beyond listening.

Left with no
other alternative,
THE DOCTOR slaps
her hard around
the face.

The blow sends
her crashing
to the ground,
but PERI is
quick to recover.

Her tears suddenly
gone, her eyes are
now full of
contempt.

THE DOCTOR looks
down at her.

THE DOCTOR: I'm sorry.

But PERI isn't to
be pacified, and
hisses:

PERI: Never, ever hit me again.

THE DOCTOR nods.
He is totally
confused, as
though he had
never had to face
such a situation
before.

THE DOCTOR: You left me with no
alternative.

The MUTANT moans
and PERI and
THE DOCTOR turn
to look at him.

MUTANT: Help me.

THE DOCTOR and
PERI cross to
The MUTANT.

16. INT. D.J.'S STUDIO.

(ON A MONITOR
WE SEE A
HIGH LONG
SHOT OF PERI
AND THE DOCTOR
TENDING THE
MUTANT)

D.J.: (IN HIS OWN VOICE) This
is all getting a bit nasty.

17. INT. ANOTHER OLD CATACOMB.

(AT THE FAR END
OF THE CORRIDOR
WE SEE THE
ENTRANCE TO THE
LIFT.

GRIGORY AND
NATASHA STEP
INTO THE CATACOMB)

NATASHA: (WHISPERS) No guard.

GRIGORY: (UNCLIPPING HIS BOTTLE)
Do you wish to celebrate now.

(NATASHA IGNORES HIM
AND CAUTIOUSLY MOVES
ALONG THE CORRIDOR.

GRIGORY TAKES A
QUICK SWIG THEN
FOLLOWS.

NATASHA ARRIVES AT
THE LIFT AND
EXAMINES THE CONTROL
PANEL. SHE THEN
PRESSES A BUTTON
AND A LIGHT COMES
ON TO INDICATE THE
LIFT IS COMING)

18. INT. DAVROS' LAB.

(TASAMBEKER WATCHES
GRIGORY AND NATASHA
ON A MONITOR)

TASAMBEKER: They're escaping.

DAVROS: (O.O.V.) Where are your people?

TASAMBEKER: Takis shouldn't be much longer.

(TASAMBEKER FRANTICALLY
STARTS TO BITE HER NAILS.
SOMETHING SHE IS PRONE
TO DO IN MOMENTS OF
STRESS)

DAVROS: (O.O.V.) Have you stationed guards at the top of the lift shaft?

TASAMBEKER: No.

DAVROS: (O.O.V.) You disappoint me, Tasambeker.

TASAMBEKER: I'm not a soldier. Takis should have organised it. He's head of security.

DAVROS: He will never serve you with a true heart. You abuse him too much.

TASAMBEKER: He's a fool!

DAVROS: But even fools are useful. You must learn how to use people, Tasambeker. Takis would be an excellent security officer if you nurtured him properly. Learn to control your temper, then you will learn to control the minds of others.

(TASAMBEKER NODS)

TASAMBEKER: I do wish to learn.

DAVROS: (O.O.V.) Soon I will dominate your mind. Then you will know all there is to know.

(TASAMBEKER SMILES
GRATEFULLY)

19. INT. OLD CATACOMBS.

(NATASHA UNCLIPS
ANOTHER GRENADE
FROM HER BELT.

GRIGORY ISN'T
PLEASED.

NATASHA CLOCKS
HIS DISAPPROVAL)

NATASHA: There could be guards
in the lift.

(GRIGORY STILL
ISN'T PLEASED)

Would you rather engage them in
hand to hand combat.

(GRIGORY SHAKES
HIS HEAD.

THE LIFT ARRIVES.

NATASHA AND GRIGORY
FLATTEN THEMSELVES
AGAINST THE WALL
EITHER SIDE OF THE
LIFT DOOR.

AS THEY DO, THE
DOORS OPEN.

WITHOUT LOOKING,
NATASHA LOBS THE
GRENADE INTO THE
LIFT, WHICH
IMMEDIATELY EXPLODES.

THERE IS A TERRIBLE
ALIEN SCREAM.

NATASHA AND GRIGORY
EXCHANGE A CONFUSED
GLANCE.

THEN WITHOUT
HESITATION, NATASHA
STEPS INTO THE LIFT.

BEFORE HER ARE THE
REMAINS OF TWO
DALEKS.

GRIGORY POPS HIS
HEAD ROUND THE
DOOR AND IS HORRIFIED
AT WHAT HE SEES)

GRIGORY: What are they?

(HE ENTERS THE
LIFT)

NATASHA: I don't know.

(TAKIS, LILT AND
TWO NEW
ATTENDENTS,
ENTER THE CATACOMB
AND CAUTIOUSLY
MOVE ALONG.

TAKIS AND LILT'S
CLOTHES ARE MUCH
THE WORSE FOR WEAR
FROM THE ORIGINAL
GRENADE ATTACK)

NO SCENE 20.

21. INT. LIFT.

(GRIGORY EXAMINES
A DESTROYED
DALEK)

GRIGORY: They seem to be machines
of some sort. Yet the green
membrane is organic.

NATASHA: They must have been
creatures inside some form of
transport. We haven't got
time to waste. We must get
away from here.

(SHE TURNS TO OPERATE
THE LIFT. AS SHE
DOES, LILT RUSHES
IN AND JABS THE BUTT
OF HIS GUN HARD INTO
NATASHA'S STOMACH.

SHE CRASHES TO THE
FLOOR, ONCE THERE
LILT STARTS TO
PUT THE BOOT IN.

ALL GRIGORY CAN DO
IS COWER IN A
CORNER.

TAKIS ARRIVES WITH
THE ATTENDANTS)

TAKIS: (TO LILT) Stop!

(BUT LILT GOES
ON KICKING.

TAKIS LEVELS
HIS RIFLE)

I said stop.

LILT: She killed Vine and
Semple. (TAKES OUT A KNIFE)
I'm going to mark her.

TAKIS: Touch her, and I'll
kill you.

(LILT GLOWERS AT
TAKIS, THEN
RELAXES)

LILT: You're growing soft.

(TO RELIEVE HIS
ANGER HE
FLINGS HIS KNIFE
AT THE WALL.

CLOSE-UP GRIGORY,
THE KNIFE IS BUT
AN INCH FROM HIS
HEAD)

22. INT. DAVROS' LAB.

(TASAMBEKER TURNS
FROM THE MONITOR)

TASAMBEKER: What happened?

(WE SEE DAVROS
FOR THE FIRST
TIME.

INSTEAD OF HIS
FAMILIAR CHARIOT
WE SEE THE HEAD
OF DAVROS
SUSPENDED IN A
LARGE TANK OF
CLEAR LIQUID)

DAVROS: My Daleks have failed!

TASAMBEKER: But why?

DAVROS: I must speak to Kara.

TASAMBEKER: But Great Healer,
you said your Daleks force
would be invincible.

DAVROS: And so they shall be.
But I must have more money
for research. (RANTS) I
cannot build a race of new
Daleks with inferior
materials. I must have more
money. (cont ...)

(TASAMBEKER BACKS
AWAY FROM THE
UNFAMILIAR RANT
OF DAVROS AND
STARTS TO WORK
ON HER NAILS)

DAVROS: (cont) I must have
my way! Nothing must stand
between me and my destiny.
I shall create the finest force
of Daleks the Universe has ever
seen!

23. INT. D.J.'S STUDIO.

(AN AMAZED D.J.
PEERS AT A
MONITOR SHOWING
THE DESTROYED
DALEKS)

D.J.: Hey, you guys. Did you
see what I saw?

TELECINE 4:

Ext. Rough Ground.
Bottom of Bank. Day.

The MUTANT has been cleaned up and is now sitting upright propped against a convenient rock, but he is in a bad way.

PERI stands a little way away. She looks very miserable.

THE DOCTOR is with the MUTANT.

THE DOCTOR: It sounds fatuous to say I'm sorry, but you must believe that I am sincere.

Despite his appearance, the MUTANT has a soft, very agreeable voice.

MUTANT: I think you've killed me.

THE DOCTOR: I fear you could be right.

PERI: Don't!

MUTANT: I don't blame you. (ATTEMPTS TO SMILE) I did somewhat over react ... Others have attempted to condition my mind. Your attempt to hypnotize me triggered off memories of torture. (cont ...)

A sudden pain shoots through the MUTANT and he lets out a groan. Aware that he is about to die, he is possessed by an urgency to relate all he wants to say.

MUTANT: (cont) But that is unimportant. Are you from this planet?

THE DOCTOR shakes his head.

MUTANT: You must go to Tara. Tell the inter-planetary police what is happening heré.

THE DOCTOR: What is going on here? You must be more specific.

MUTANT: (GRINS A TOOTHLESS GRIN) I once looked like you.

PERI: Oh no.

MUTANT: This is what the Great Healer does to you. You must tell the authorities about him.

THE DOCTOR: Who is this Healer?

But the MUTANT is fading fast.

MUTANT: But please be careful. He must not be allowed to continue. He must be destroyed.

THE DOCTOR: Where will I find him?

MUTANT: I'm sorry our meeting had to be such a short one.

He dies.

THE DOCTOR stands up.

PERI: Is he dead?

THE DOCTOR: Yes.

PERI starts to cry silently.

THE DOCTOR: Why are you crying?

PERI: Because I killed him.

THE DOCTOR: Save your tears. He forgave us.

PERI cannot believe the Doctor's attitude.

PERI: (HORRIFIED) How can you be so insensitive.

THE DOCTOR: Am I? Are you sure you're crying for him, and not yourself?

PERI: How dare you.

THE DOCTOR: The same could be said to you. How dare you insult his memory with your self pity. (cont ...)

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THE DOCTOR: (cont) It would be far more useful to find out who mutilated him before they have the chance to do it to someone else.

PERI glares at THE DOCTOR.

THE DOCTOR: Don't you agree ...
Mm?

PERI reluctantly
nods.

THE DOCTOR starts
to climb the bank.

PERI: Where are you going?

THE DOCTOR: To fetch my
cloak. Then to Tranquil
Repose, I think.

b) Ext. High Protein.

Production Lab. (MODEL SHOT)

The complex is massive
and has the feeling of
an old fashioned
industrial town.

24. INT. KARA'S OFFICE.

(KARA IS TALL
SEXY, FORTISH
AND VERY MUCH
IN CONTROL OF
HERSELF AND EVERYONE
AROUND HER.

SHE IS STRIKING
IN APPEARANCE
RATHER THAN BEAUTIFUL.

KARA IS STANDING
BEFORE A LARGE
SCREEN.

ON IT WE CAN SEE
DAVROS, VOGEL, HER
MALE ASSISTANT
STANDS TO ONE SIDE)

KARA: It's all very well to
make your demands, but you
already take most of the profit
my factories make.

DAVROS: I created the product
you manufacture. I have the
right to the money.

KARA: Oh, I am more than
aware of that, Davros. I would
willingly sell the bones of
Vogel if it would aid your
cause.

VOGEL: And I would give them
willingly.

KARA: You see how devoted
we are. But you would get
very little for him alive or
dead. (cont ...)

KARA: (cont) And I would be without a secretary. Do you realise how hard it would be to replace him? Good secretary's are very difficult to find.

DAVROS: I do not wish to hear any more from your prattling tongue. I want more money! I cannot complete my research without it.

KARA: We'll do our best for you. I'm sure Vogel can engage in a little creative accountancy on your behalf.

VOGEL: I already do, madam. I am a pass master at the double entry.

KARA: Then you must make it triple. You heard what Davros said, he needs the money.

DAVROS: Do not call me by my name on an open channel!

KARA: I'm so sorry, Great Healer. Such is my enthusiasm for your cause, my mouth often says what my mind wouldn't dare think. Please accept my apologies.

DAVROS: I would rather accept your money. And soon!

(THE IMAGE ON
THE SCREEN SNAPS
OFF.

KARA CONTINUES TO
STARE AT THE BLANK
SCREEN FOR A MOMENT,
A JOYLESS SMILE
ON HER LIPS.

THAT TOO SNAPS
OFF AND HER
FEATURES HARDEN)

KARA: Has Orcini arrived.

VOGEL: He has, madam.

KARA: Show him in.

25. INT. CELL.

(GRIGORY AND NATASHA
ENTER ESCORTED
BY TAKIS AND LILT.)

THE ROOM IS
VERY ROUGH AND
READY, WITH HEAVY
MANACLES ATTACHED TO
THE WALL.

NATASHA AND GRIGORY
ARE PUSHED TOWARDS
THE MANICLES BY
LILT)

GRIGORY: Cosy.

LILT: Shut up!

NATASHA: You realise holding
us against our will is illegal.

LILT: (TO TAKIS) Listen to
her. (TO NATASHA) You're
in so much trouble you'll be
lucky if you ever see the
light of day again.

GRIGORY: I don't think we're
going to get anywhere if you
insist upon being so
melodramatic.

(LILT BACKHANDS
GRIGORY ACROSS
THE FACE)

LILT: Is that more real?

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(TAKIS GRIPS THE
BRIDGE OF HIS
NOSE BETWEEN
INDEX FINGER AND
THUMB)

TAKIS: Must you make so
much noise? I've got a
splitting headache. Just
chain them up, will you.

(THERE IS MUCH
PUSHING OF
GRIGORY AND
NATASHA AND
JANGLING OF MANICLES)

Quietly!

- 1/70 -

26. INT. D.J's STUDIO.

D.J.: Hey, guys, it's
getting really weird.

- 70 -

27. INT. DAVROS' LABORATORY.

DAVROS: That fool sees too much.

TASAMBEKER: He talks to the 'resting ones' as though they were more alive than dead.

DAVROS: Deactivate the cameras in the old catacombs.

TASAMBEKER: At once, Great Healer. Are you sure we shouldn't have him destroyed.

DAVROS: You are becoming obsessed with his destruction, Tasambeker. He will die when it is convenient to my cause. And not before.

TASAMBEKER: Of course. Forgive me. It's just that I am still learning the art of embalming. He has such a fascinating head and he would make an excellent subject. His lips would have to be set just so, to capture his expression in life.

DAVROS: His head you may have. The rest of him I shall tear personally limb from limb.

28. INT. KARA'S OFFICE.

(THE GRAND MASTER
ORCINI IS TALL,
SLIM AND FIT.

HE IS IN HIS MID
FORTIES WITH A
SHOCK OF WHITE
HAIR. HE IS DRESSED
IN A SIMPLE, BLACK
TUNIC.

BOSTOCK, HIS ASSISTANT
ECHOES THE GRAND
MASTER IN DRESS - BUT
WHEREAS ORCINI IS A
NEAT, ALMOST DAPPER
MAN, BOSTOCK, IS
DIRTY AND UNTIDY.
HE ALSO HAS THE
UNPLEASANT HABIT OF
SNIFFING THAN CUFFING
HIS NOSE WHEN HE
BECOMES EXCITED.

VOGEL LEADS ORCINI
AND BOSTOCK INTO
THE ROOM.

KARA, WHO IS SEATED
BEHIND HER DESK, RISES
AND SMILES.

ALTHOUGH SHE HAS
NEVER MET ORCINI
BEFORE, SHE GREETES
HIM LIKE HER OLDEST
FRIEND)

KARA: My dear, Orcini. (cont ...)

(SHE EXTENDS HER
HAND, BUT ORCINI
IGNORES IT AND
GIVES HER A SMALL
NOD OF THE HEAD.

HE DOESN'T LIKE
BEING TOUCH
NEITHER DOES KARA
LIKE THE REJECTION
BUT SAYS NOTHING.

SHE CONTINUES, HER
MANNER EVEN MORE
BRITTLE AND PHONEY
THAN BEFORE)

KARA: (cont) I would have
greeted you at the main reception
area, but a small crisis in
the process department diverted
me. My sincerest apologies.

ORCINI: It is rare for someone
of my profession to meet a
client on their home territory.
Assassins, like debt collectors,
are rarely welcome visitors.
And when we are allowed onto the
premises, it is usually through
the side door.

KARA: (TO VOGEL) He is a
philosopher. How charming.

VOGEL: I sensed it the moment
I met him, madam.

KARA: (TO ORCINI) I think we
shall get on very well. You
understand life perfectly.
(GLANCES AT BOSTOCK) But you
haven't introduced me to your
friend.

ORCINI: This is Bostock, my
squire.

(BOSTOCK LEERS
AND STEPS FORWARD
ALMOST GRABBING
KARA'S HAND)

BOSTOCK: Madam.

(HE KISSES HER
HAND.

AS HE DOES KARA
MAKES AN ALMOST
INVOLUNTARY MOVEMENT
TO PULL AWAY.

DOWNWIND OF BOSTOCK
IS NOT A VERY PLEASANT
PLACE TO BE.

ORCINI CLOCKS KARA'S
RESPONSE)

ORCINI: I'm afraid the only
philosophy Bostock has in
life is to do as little about
his personal hygiene as possible.

KARA: I must admit the odour
of nature has charms all its own.

BOSTOCK: My very sentiments,
madam.

ORCINI: He may smell like
rotting flesh, but he ... is
an excellent partner.

(BOSTOCK SNIFFS,
THEN CUFFS HIS
NOSE)

BOSTOCK: (LEERS) I kill for
pleasure.

ORCINI: (SHARPLY) You kill
when you're ordered to!

BOSTOCK: (COWED) Yes, Master.

VOGEL: (TO KARA) Isn't it a joy to see such dedication to ones art?

KARA: Indeed. Please be seated, gentlemen.

ORCINI: We prefer to stand.

KARA: Of course. How foolish of me. As men of action, you must be like coiled springs, alert, ready to pounce.

ORCINI: Nothing so romantic. I have an artificial leg with a faulty hydraulic valve. If I sit down for more than a minute, the valve is inclined to jam.

KARA: How unfortunate.

BOSTOCK: He should have it fixed. (ORCINI) It'll jam one day, when you're on a job, Master.

VOGEL: Perhaps you would like one of our engineers to repair it for you.

ORCINI: I prefer the inconvenience of the valve. It is a constant reminder of my mortality. It keeps my mind alert.

KARA: Oh, Vogel, we have a master craftsman here. I feel humbled in his presence. (TO ORCINI) No wonder your reputation is like a fanfare across the galaxy.

ORCINI: I take little joy
from my work, madam. That
I leave to Bostock.

(BOSTOCK NODS
VIGOUROUSLY)

The fees I earn are given to
charity.

KARA: Then you are indeed
the man for our cause.

(KARA SNAPS UP
A MODEL SHOT
OF THE FACTORY
COMPLEX ON A
SCREEN)

My factories are dedicated to
producing a high protein
concentrate. This we sell to
developing planets at such
a low price that it embarrasses
and frustrates my accountants.
I of course would prefer to
give it away, but such are
production costs ... I'm sure
you understand.

ORCINI: I am aware that your
product has eliminated famine
from the galaxy.

BOSTOCK: It tastes horrible
though.

VOGEL: (PROUDLY) That we
are working on.

KARA: Indeed.

ORCINI: So what is your problem?

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KARA: As you know, Necros was once a poor planet itself. We scratched a humble living preserving the dead of more wealthy planets.

ORCINI: Of that I'm aware.

KARA: Although this still earns us a good income, which I may add, is poured into the maintenance of these factories, an evil has decended into our midst.

(SHE SNAPS UP A
STILL SHOT OF
THE HEAD OF DAVROS
IN HIS LIFE SUPPORT
TANK)

VOGEL: He calls himself the Great Healer.

ORCINI: I've heard of him.

VOGEL: A fancy title for an evil man.

BOSTOCK: There's not much of him.

KARA: Neveththeless he holds this planet in a grip of fear and terror. He bleeds us dry with his constant demands for money.

(ORCINI STARES AT
THE FACE OF
DAVROS)

ORCINI: His countenance is familiar.

KARA: Then let me put a name to it, Davros.

(A SMALL SMILE
FLICKERS ACROSS
THE LIPS OF
ORCINI)

ORCINI: (QUIETLY) Davros.
(TO BOSTOCK) Do you know of him?

BOSTOCK: Oh, yes, Master.

KARA: He sits like a spider at the heart of our planet using the money he extorts from us to rebuild his disgusting creation.

ORCINI: The Daleks, of course.

VOGEL: Creatures of hate.

KARA: He's building a new race at this very moment, more deadly and more repulsive than before.

BOSTOCK: And you want him dead?

KARA: Not only dead, but our planet cleansed of his memory.

BOSTOCK: We could do that. Done it lots of time before.

ORCINI: This is different, Bostock. Davros is special. He will be very difficult to kill.

BOSTOCK: But think of the glory.

ORCINI: I am. It would be like the old days - a crusade against evil. (TO KARA) You've no idea how long I have waited for a noble cause. To kill for honour and glory.

KARA: Destroy Davros and you will become a legend in your own life time.

BOSTOCK: She's right. Master.

(SNIFFS, THEN
CUFFS HIS NOSE)

As the slayer of Davros, you'd be reinstated on the role of honour. Your old order of knights would have to take you back.

VOGEL: You're title of Grand Master would be restored to you.

ORCINI: It was never taken away - officially.

VOGEL: No, no, of course not. But with the death of Davros to your credit no-one would ever be able to hint that it might have been.

KARA: A man of your integrity must say yes.

ORCINI: (SAVOURS) To kill Davros.

KARA: Will you do it?

ORCINI: Of course.

TELECINE 5:

Ext. Garden of Remembrance.
Day.

Ideally this should be a series of square, white buildings. Around the walls of the buildings are a series of statues mounted onto the walls.

The feeling of the place should be as alien as possible, and also resemble as little as possible a Garden of Remembrance on Earth.

THE DOCTOR and PERI on the move.

THE DOCTOR again is swathed in his white cloak.

PERI: How much further?

THE DOCTOR: Not far.

PERI: Look, Doctor -

She stops, THE DOCTOR walks on a pace then he, too, stops.

PERI: I'm sorry what happened out there. Not only about killing that creature, but also about the way we argued.

THE DOCTOR smiles.

THE DOCTOR: So am I.

PERI: I seem to feel so tense nowadays.

THE DOCTOR: We're both tired. And I'm not considerate enough of your needs.

PERI: When we've finished here, can we really have a rest?

THE DOCTOR nods.

THE DOCTOR: Our trouble is, we're too much the same. Too independent. Too much the rebel.

PERI: Don't I know it.

Her face contorts.
From her POV we see
the arm of a Dalek
withdraw around the
side of a building.

PERI: What was that?

THE DOCTOR spins round,
but is too late.

THE DOCTOR: What was it?

PERI: I don't know. A sort of machine.

THE DOCTOR runs off
followed by PERI. He
rounds the corner of
the building but the
Dalek has gone.

THE DOCTOR: Can you describe it?

PERI: Well ... it was like ... I don't know ... Like a dome.

THE DOCTOR: And?

Her face contorts again.

PERI: I suggest you look behind you.

THE DOCTOR turns. Attached to a wall is a massive statue of the Doctor.

PERI: Does that look familiar?

THE DOCTOR crosses to the statue and stares up at it.

THE DOCTOR: I don't believe it.

29. INT. IN D.J'S STUDIO.

(ON A MONITOR WE
SEE THE DOCTOR
AND HIS STATUE)

D.J: This looks like walking dead!
(INTO MICROPHONE) Hey, you guys,
which one of you is out of your
casket?

30. INT. CELL.

(GRIGORY AND NATASHA
ARE NOW CHAINED TO
THE WALL.

LILT HAS OBVIOUSLY
HAD A GOOD TIME
PLAYING THE
INTERROGATOR.

TAKIS LOOKS ON)

NATASHA: Why do you keep on and
on about body snatching? He was
my father.

LILT: That doesn't give you the
right to steal his body.

NATASHA: My father never wanted
to be buried here.

LILT: He wasn't a prisoner. You
could have applied for his body.

NATASHA: You think I didn't try?

GRIGORY: The whole of legislation
works against you. Once you're
here, that seems to be it.

LILT: You can hardly expect the
law to connive in digging up the
dead. People have got more to do
with their time than hump corpses
around the galaxy.

GRIGORY: You misunderstand the
point of this place, old thing.
(cont ...)

GRIGORY: (cont) Here you're not legally dead.

LILT: I think I prefer you when you're drunk.

GRIGORY: There I agree with you.

(LILT SNATCHES UP
GRIGORY'S BOTTLE)

NATASHA: We've spoken to dozens of people who have tried to retrieve relations from here. None of them have been successful.

TAKIS: (TO LILT) How many more times are we going over this? I'm beginning to find it all a bit boring.

NATASHA: What is boring for you is heart rendering to the living relations of those here. Especially when a cure has been discovered and you can't get them back to administer it.

TAKIS: You're not very bright, are you. We've got millions of important and successful people here.

LILT: Should you be telling them this? The Great Healer wouldn't like it.

TAKIS: They'll soon be dead.

NATASHA: What were you going to say?

TAKIS: You really want to know.

(NATASHA NODS)

But no one wants them back. There isn't room for them. The idea of this place doesn't work. The galaxy can barely feed the people alive now. Apart from that, those here would be in direct competition with those now holding power. Why else do you think, the law should make it impossible to retrieve a body from here.

GRIGORY: I feared as much.

ELLET: Before the day's over, you'll fear a lot more.

NATASHA: Killing us won't help you. Others will come.

TAKIS: That's to be expected. Fortunately, body snatching is a capital offence on Necros. Like you, they will be hanged.

GRIGORY: Now look here. You keep going on about body snatching. And you're absolutely right about the seriousness of the crime. But if we are to be indicted for such an offence, surely you will have to produce a body if the charge is to be proved.

ELLET: (CONFUSED) What?

GRIGORY: When we opened that chamber, all we found was a dummy. The mere charge of attempting to snatch a man can hardly carry the same penalty.

LILT: He's right.

TAKIS: Shut up.

GRIGORY: I am, of course, assuming there will be a trial.

TAKIS: The due process of the law will be seen to be done.

GRIGORY: Delighted, if somewhat amazed, to hear it.

TAKIS: We have to maintain our credibility.

GRIGORY: Indeed.

TAKIS: Therefore the body of the late Professor Stengos will be produced.

NATASHA: So why wasn't it in its proper place?

TAKIS: It was removed for safe keeping.

LILT: (RELIEVED) That's right.

TAKIS: Will you be quiet. (TO NATASHA) We couldn't risk you destroying his remains.

GRIGORY: An excellent safety measure. And I would have done the same thing in your place.

NATASHA: Then let me see the body.

TAKIS: You're under arrest.
Therefore the privilege is denied
you.

GRIGORY: (TO NATASHA) You shouldn't
make such difficult requests, my
dear. They can hardly produce
what doesn't exist.

LILT: He's off again. What does
he mean?

GRIGORY: (TO TAKIS) You know as
well as I do the body of Stengos
no longer exists. The remains you
produce for the court will have to
be manufactured.

TAKIS: That will be difficult to
prove.

GRIGORY: Not really. You didn't
honestly think we'd come here
without telling friends. The
moment we go on trial, application
will be made to the court for you
to produce the bodies of at least
a hundred other inmates here.

TAKIS: The request would be denied.

GRIGORY: Are you certain? I think
you should check your law.

LILT: We've never had one like
this before. We should kill them
both now.

TAKIS: I told you to keep your
mouth shut.

GRIGORY: As you have already
pointed out, there are millions of
people here. (cont ...)

GRIGORY: (cont) You would be hard pushed to manufacture in the time the court would allow.

TAKIS: Then maybe you'll never see the inside of a court.

GRIGORY: As Natasha has said: others will come. You can't murder them all. Too many questions would be asked.

LILT: He's bluffing. Isn't he?

NATASHA: Even a fool like you knows he isn't.

(LILT BACK HANDS
NATASHA)

LILT: Shut up! (TO TAKIS) Now what do we do? The Great Healer isn't going to like this one little bit.

TAKIS: Soften him up.

(LILT SMILES AS
HE REMOVES THE
TOP OF GRIGORY'S
BOTTLE.

AS HE DOES,
TAKIS REMOVES
A FLOWER FROM
A CONVENIENT
BUTTON HOLE AND
SMELLS IT.

LILT ADVANCES ON
GRIGORY AND
THRUSTS THE
OPENING INTO HIS
MOUTH)

LILT: I told you I preferred you
drunk.

(AS THE LIQUID
POURS DOWN GRIGORY'S
THROAT, HE STARTS
TO SPUTTER AS HE
ATTEMPTS TO SPIT
THE BOOZE OUT)

NATASHA: Don't! Please don't.
(SCREAMS) Don't! You'll kill him!

31. INT. DAVROS' LAB.

(TASAMBEKER WATCHES
THE SCENE IN THE
CELL ON A MONITOR)

DAVROS: I must have the names of
his accomplices.

TASAMBEKER: Lilt will get them.

DAVROS: When he does, they must be
hunted down and killed. They must
not set foot on this Planet.

TASAMBEKER: It will be done.

DAVROS: Nothing must stand between
me and my cause.

TELECINE 6:

Ext. Garden of Remembrance.
Day.

THE DOCTOR stands
before the statue
of himself.

He seems transfixed.

PERI hovers nearby,
concerned by
THE DOCTOR'S state.

PERI: Don't you like it?

No reply.

PERI: It isn't a bad likeness ...
Honest.

THE DOCTOR: (HARDLY ABLE TO SPEAK)
This is dreadful.

PERI: Is it?

She examines the
statue again.

THE DOCTOR: You don't understand.
I've somehow tripped in time.

PERI: I don't understand.

THE DOCTOR: This statue is in the
Garden of Remembrance. I've somehow
managed to arrive after my own death.

PERI: That isn't possible.

THE DOCTOR: It is ... In the Tardis.
(SUDDENLY ANNOYED) Don't you understand? I shall never leave this planet alive.

PERI doesn't understand.

PERI: The statue's a joke.
Someone's having you on.

THE DOCTOR: Look at it. It's weathered. It's been here a long time ... (CAN'T BELIEVE IT) I've arrived in my own future ... and I'm dead!

PERI: But you're standing here. How can you be dead?

CLOSE-UP: Edge of statue.
Unnoticed by THE DOCTOR and PERI, it moves forward from its mounting an inch or two.

RESUME on THE DOCTOR and PERI.

THE DOCTOR: Think about it. If I were to take you back to Earth, and we were to arrive after you had died, it would be possible for you to see your own grave stone. Do you understand?

PERI nods. Now she does understand.

THE DOCTOR: The same thing has happened to me. And I thought I was good for a few more centuries.

PERI: But if you've arrived after you've supposed to have died, can't you do anything to change it?

THE DOCTOR: The Earth cliché is true: the only certain thing in life is death. And even to a Time Lord it's irrefutable. I shall not leave this planet alive!

PERI: It must be a gag ... Isn't it?

THE DOCTOR: Do you know how much a statue like this would cost?

PERI shakes her head.

THE DOCTOR: Too much for someone to play fun and games.

CLOSE-UP: Edge of statue. Unnoticed by the DUO, it moves forward another inch.

RESUME on THE DOCTOR, who is now very upset.

THE DOCTOR: This is ridiculous. I never thought the precognisence of my own death would be so disturbing.

PERI: If you do die here, what'll happen to me? I can't operate the Tardis. I'd be stuck here ... (SUDDEN THOUGHT) Unless there's a statue of me somewhere.

She moves away from THE DOCTOR and looks around.

THE DOCTOR: You must be right. It is a joke.

Unseen by THE DOCTOR
the statue tilts
further and silently
starts to fall towards
him.

PERI: I can't see one of me.

PERI turns and sees the
falling statue.

PERI: Doctor!

He turns but is too late.

The statue hits him and
he is buried under its
mass.

PERI screams.

She runs forward and all
we can see is an arm and
a leg protruding from
the debris.

PERI can't believe it.

PERI: Doctor? ... Doctor?

Reality hits her.
THE DOCTOR is dead.
She screams, helpless,
lost like a small child
at the side of a dead
parent.

PERI: Doctor !!!

HIGH SHOT of PERI,
frantic.

32. INT. DAVROS' LAB

(THE IMAGE OF PERI
IS ON A MONITOR.

TASAMBEKER SMILES,
THEN TITTERS.

DAVROS JOINS HER
IN THE MYTH.

THEN THEY BOTH BREAK
OUT INTO A HELPLESS
BURST OF LAUGHTER)